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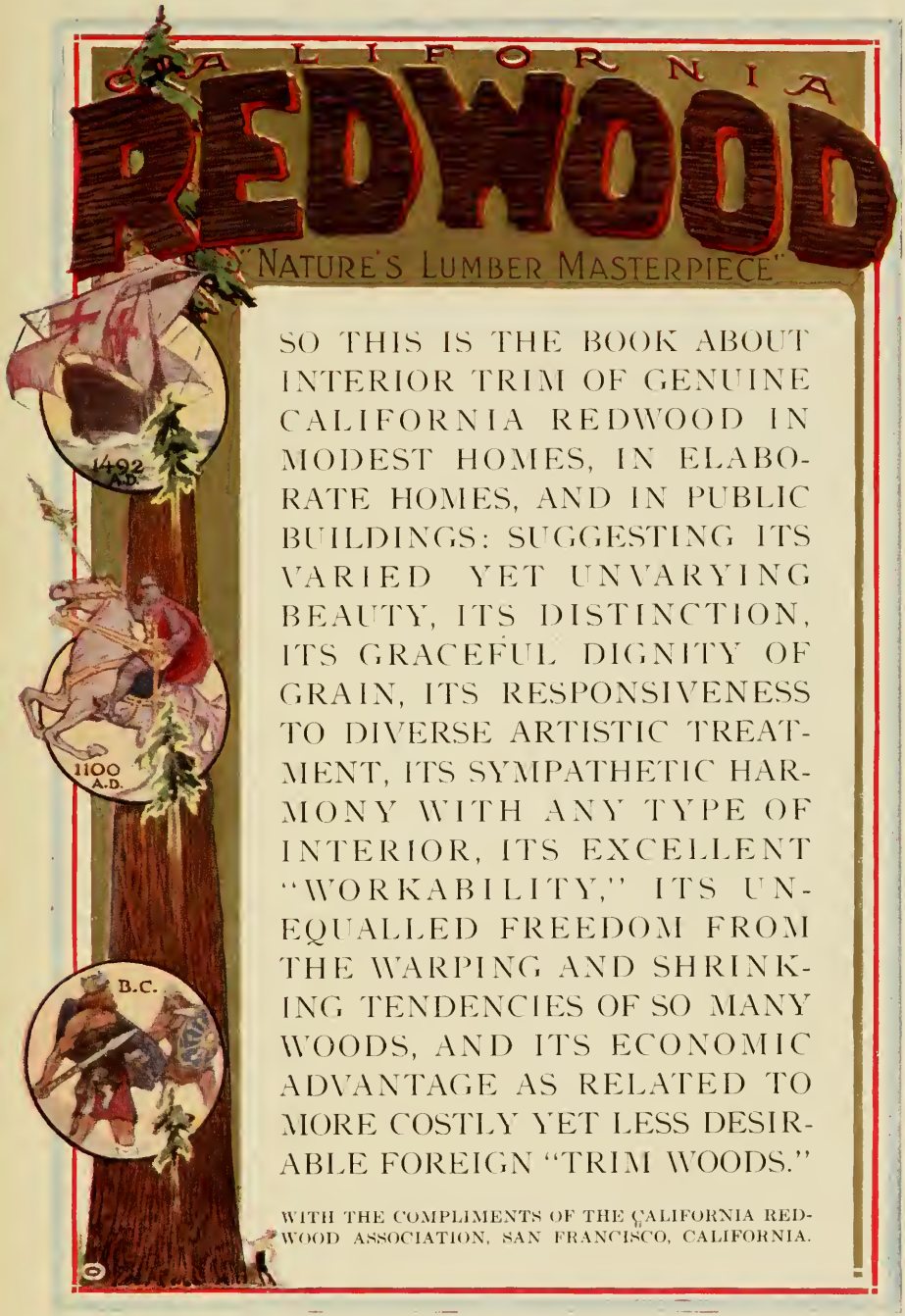
CALIFORNIA
REDWOOD

"NATURE'S LUMBER MASTERPIECE"



SO THIS IS THE BOOK ABOUT INTERIOR TRIM OF GENUINE CALIFORNIA REDWOOD IN MODEST HOMES, IN ELABORATE HOMES, AND IN PUBLIC BUILDINGS: SUGGESTING ITS VARIED YET UNVARYING BEAUTY, ITS DISTINCTION, ITS GRACEFUL DIGNITY OF GRAIN, ITS RESPONSIVENESS TO DIVERSE ARTISTIC TREATMENT, ITS SYMPATHETIC HARMONY WITH ANY TYPE OF INTERIOR, ITS EXCELLENT "WORKABILITY," ITS UNEQUALLED FREEDOM FROM THE WARPING AND SHRINKING TENDENCIES OF SO MANY WOODS, AND ITS ECONOMIC ADVANTAGE AS RELATED TO MORE COSTLY YET LESS DESIRABLE FOREIGN "TRIM WOODS."

WITH THE COMPLIMENTS OF THE CALIFORNIA REDWOOD ASSOCIATION, SAN FRANCISCO, CALIFORNIA.

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FEB -5 1916

No. 1

"A Brotherhood of Venerable Trees"

— Wordsworth.

WE APPRECIATE
your interest in this book, and
hope that you will appreciate the
sincerity of our efforts to make it
worthy of careful consideration

"Think you 'tis wrong to fell such majesty?
Then is it wrong to dig the coal of earth?
If reverently done for weal of man.
The death of trees becomes another birth:
A birth of use, of service - with a beauty
Distinct in kind, yet of a broader worth."

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Easy Reference to What Follows:

This page is an informal digest of the interesting and valuable Redwood facts contained in this book—which we present for the enjoyment of all lovers of beautiful interiors and for the economic benefit of those who care enough about cost to intelligently insist upon superior *material* values as well as art values.

About Redwood, "Nature's Lumber Masterpiece:"

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Country-wide Examples of Redwood Interior Trim:

Photographs illustrating its great variety of use and growing popularity. New Jersey, pages 4 and 5; San Francisco, 7; Michigan, 10 and 11; California, 8, 9, 12, 13, 14, 15 and 16; Minnesota, 17; New York, 18 and 19; California, 20 and 21; Connecticut, 22; California, 23 and 24; Wisconsin, 29; "Everywhere," 26; San Francisco, 30; Los Angeles, 39; Mexico, 40; California, 41, 42 and 43; New York, 45; New Hampshire, 47; Woodland Scenes: An Average Redwood and An Average Man, 6; Among the Redwood Giants, 28; A Sentinel of History, 68.

Ten Four-Color Reproductions

picturing Redwood in its natural state and with a few of its most winsome and practical finishes. (15 additional recipes are given but not illustrated.)

The Redwood Service Bureau:

If we succeed in doing for you, and for other readers of our advertising, even a part of what we are *trying* to do, we shall feel comparatively well satisfied—and hope that you will, also. Our purpose is to maintain in this department a *genuinely personal* and *invariably dependable* service, which shall fortify the favor which this wonderful wood earns for itself, and shall add to your affection for its beauties a complete reliance upon its rare qualities of "good behavior" and a sincere respect for the exceptional *economies* related to its use.

Write us freely of your plans—and your hopes. Let us aid you in your planning—and in your hoping. Let us show you in detail *just why REDWOOD* is best for *YOU*—when it is. In cases where some other wood is better for *you*, let us tell you that. In short, rely on us for *facts only*—facts of value, of encouragement and of bright confidence. Write us openly—we will reply in the same spirit—and we all shall be gainers by such frankness.

Please address "The Service Bureau" of the

California Redwood Association, San Francisco, California

The Character of the House is Determined by its Interior Trim.

THE INSIDE OF THE HOUSE is more important than the outside; it is interesting to consider that the only purpose of the outside is to keep the weather away from the inside.

Upon selecting the site, you discover that the portion of the atmosphere which is destined to become the Interior of your home, and which you plan shall on some early day become imbued with the mellow flavor of beautiful rugs, pictures and hangings; which soon shall be warm with the tinge of hospitality, sweet with the aroma of grace and love and dignity, and likely resonant with the laughter of children—this prospective cubic content is now but an indistinguishable part of the great expanse of outdoors!

So, to rescue, as it were, the inside of your house from the infinity of space, you hurriedly yet carefully box it in with walls. You do not thereby Create an inside—for it

The Garden Front; "Darlington," Residence of Emerson McMillin, Esqr., in New Jersey. Mr. James Brite, Architect, New York. (Illustration of Interior on Facing Page.)

was the inside that existed first in your dreams; you merely define it and make visible to others what before you alone knew the form and look of. Is not all this true?

The inside, then, really is about all there is to the house, as far as living is concerned, and the interior finishing and furnishing together are the vital part of the task of home creation.

Immediately we grant these foregoing premises, we must acknowledge the superior importance of our discriminative selection of the most beautiful and adaptable wood for the "interior trim" of the house we are to be so proud of for the rest of our lives.

The Dining-room at "Darlington;" the Entire Interior Executed in California Redwood. Note the Superb Carvings and Wonderful Breadth of Panels (Indicated at Right of Picture).

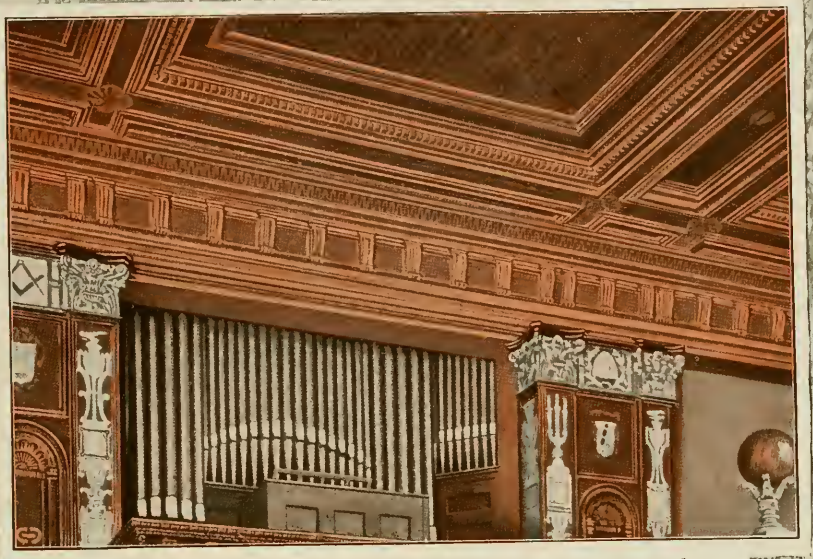
Inside the house is where we live. Inside the house is home. What we have inside the house, and what we do inside the house determine the kind of home we have and the kind of sentimental and moral heritage which we bestow upon our children.

It is true that the outside of the house and the grounds surrounding it (if there are grounds surrounding it) are contributions to the memory of "home," and that, altogether, they constitute the homestead; yet, although we beautify the exterior of the house and embellish its environment primarily for our own pride and happi-

Butt of a Redwood Log, (stripped of bark) Showing the Preponderance of Heart-wood over Sap-wood. The "Heart-wood" is the Characteristic and Valuable Part of Any Tree.

ness, is it not true that in doing so we have somewhat in mind the impression upon our neighbors and upon alien passers-by? Is it not true that to an extent our homestead exteriors are designed to please the multitude? Is it not equally true that the interiors of our homes are for ourselves and our close intimates in much larger ratio to our whole purpose than are our "outsides?"

If we grant this much, may not we grant the prime need to us (who either are building, or about to build, who contemplate building, or who hope some time to build our own home) of a very early and very careful study, and deliberate,



Rich in Quiet Dignity. A Corner of the Panelled Redwood Ceiling in Lodge Room No. 1, Masonic Temple, San Francisco. Messrs. Bliss and Faville, Architects, San Francisco.

positive choice, of the kind of wood to be used as the interior trim of our homes?

Our choice on this point comes before our choice of furniture, or pictures, or rugs, or other objects of art, and, if we are wise, it influences, when it does not actually determine, all of our subsequent choices in other fields of selection.

A certain famous architect once wrote in a letter to a friend "My preferences (for California REDWOOD) are rather hard to analyze, beyond stating that the general effect of the interior of a living or dining-room finished in REDWOOD produces a most satisfactory and restful effect, and the result of its use is so pleasingly homelike,

The Restful Effect of an Unrelieved Redwood Interior. Residence of Otis Johnson, Esqr., Fort Bragg, California.

that I often choose it in preference to the more expensive hardwoods."

Singularly enough, an editorial writer in the House Beautiful magazine expressed the same subtle effect impressed upon the sensibilities of home-lovers by REDWOOD interior trim, by asking, in the midst of a critical article mentioning many other species of wood, "What could be more deliciously wholesome, cleanly and homelike in its effect on the senses than natural REDWOOD lightly waxed?"

Illustrative of the need of this book, it is with unusual satisfaction that we quote the following from the December, 1912,

Another All-Redwood View in the Hospitable Residence Illustrated on the Facing Page. Mr. F. J. Maurer, Builder.

issue of the Architectural Record, (New York) than which there probably are few better American authorities:

"With California REDWOOD for interior decoration, eastern architects and builders

Residence for Michael Cudahy, Esqr., Mackinac Island, Michigan. Mr. Frederick W. Perkins, Architect, Chicago.

are practically unfamiliar, so rarely is it used this side of the Mississippi. Nowhere is its beauty and utility so richly or effectively demonstrated as in the dining-room of Georgian splendor" (in "Darlington" the country estate of the late Mr. George Crocker, later the property of Mr. Emerson McMillin, among the Ramapo hills of New Jersey).

"Three varieties of REDWOOD are used: the burl, which is the root of the tree; the straight and the curled grain. (*Read the foot-note.*) The

(Ed. NOTE—The magazine writer was in error on this point. Burl is not the root of the tree. Please refer to pages 13-14.)

The Impressive Entrance Hall in the Residence Shown Opposite; the Panels and Trim are of California Redwood.

markings which lend such varied beauty are secured by a peculiar way of sawing the wood.

"The walls are a series of great panels with moulded frames, between which are pilasters carved in high relief. These pilasters support cornices, also elaborately carved, and which give way at the end to Corinthian columns. Over the fireplace of black, green and brown marbles, is an elaborately carved over-mantel. This huge and elaborate oral design is carved out of a solid block of REDWOOD and is the work of an Italian of twenty-six."

Redwood Room in Residence of Edward C. Ray, Esqr., Santa Barbara, California. Mr. E. Russel Ray, Architect. Redwood's Singular "Homey" Quality is Well Shown Here.

(On page four you may see an exterior view of "Darlington," and on page five a view in the dining-room, showing at the far end the fireplace above described.)

Lest we all should become imitative of the rare exception, and so destroy the excellence (and retard the advance) of the average taste, it should be said that the general trend of present-day cultivated artistic judgment is distinctly away from the "freakish" curly or bird's-eye grain, and also from the "louder" effects of "slash" grain in wood for tasteful interior trim. The favor of those whose judg-

Redwood Dining-room of Mr. Lewis P. Hobart, Architect, San Mateo, California. Notice the Panels Five Feet Wide. Finish is an Inviting, Warm, Greyish-Brown (Acid Stain).

ment counts most is going to the quieter effects attained by the "vertical" or "edge" grain method of sawing, or to a combination of the vertical grain with the milder examples of flat grain in the same piece of REDWOOD—as often occurs. (It is only rarely that a *wide* board can be found which is all strictly "edge" grain.)

The bizarre figure of "burl," "curly" and "bird's-eye" in wood grain is wearying to the senses if overdone; this is almost true even in a rich and consistent setting such as is afforded in the Jacobean palace

Entrance Hall, Residence of Junius H. Browne, Esqr., Los Angeles. Mr. E. Russel Ray, Architect, Santa Barbara. All Redwood, Done in its Natural Tones with Wax Finish.

of Mr. McMillin. This is fortunate, as the exceptional or accidental growths producing these effects are so rare as to be uncommercial in quantity; they cannot be made, nor foreseen, nor wished into existence; they simply have to be found, stumbled on, where they happened to occur (usually by some ancient injury to the trunk of the tree). There is a sermon in the "disorderly charm" of grain found in a defective (though sound) part of a great tree; just as we ourselves do in our moral stresses and conquests, it has evolved a superior beauty out of its effort to correct a blemish or heal a wound. The simpler effects, however, are more

Dining-room in the Residence Shown Opposite. Redwood Trim with Hand-Rubbed White Enamel Finish. The "Egg-Shell" Finish on Redwood is Like Marble—and Stays So.

livable, and in REDWOOD their variety, of both figure and tone, is so great as to be captivating to the cultivated artistic sense in a degree almost unequalled in the world of refined and beautiful woods.

SOFT WOOD FOR FINE INTERIORS

The old idea, that only an imported, or an expensive domestic, hardwood was adequate for high-class interior trim, is no longer the determinative fallacy that it used to be. Neither is it any longer the belief of anybody that a so-called "soft" wood must needs be covered up and disguised and rendered ridiculous by heavy layers of alien and unbeautiful paint, or the greater horror of artificial "graining"

Entrance Hall in the Midwick Country Club, Pasadena. Redwood Beams and Trim Throughout. Mr. J. Martyn Haencke, Architect. An Achievement in Simple Dignity.

(in imitation of species that never existed); these latter practices almost amounted to an offense against true modesty—certainly they were an affront to every healthy art sense.

The natural beauty of naturally beautiful woods (REDWOOD naturally being uppermost in our minds as we write) is now recognized as an asset of culture and a daily delight to its discriminative possessor. The only exception nowadays is the deservedly popular and essentially worthy Colonial effect achieved by white enamel, sparingly employed. No house should all be done in any single finish.

Dining-room in Country Home of Charles Pillsbury, Esqr., Lake Minnetonka, Minnesota. The Beams and Wainscot are of California Redwood. Mr. Edwin H. Hewitt, Architect.

The effect would be monotony. The interior trim should have the living value of concord with the *usage* of the various rooms, and should contribute to the fullest harmony between the room and our mood when we enter it (or perhaps we should say the mood which we hope to humor when we choose the room to enter.)

The Library is our best friend when its woodwork, with unobtrusive dignity and quiet welcome contributes to our sense of comfort and entertainment—perhaps with just a suggestion of luxuriousness without languor. The woodwork in the Living-room does most for us when it

"Haymount," Seen from the Park; Estate of W. W. Fuller, Esqr., Briarcliff Manor, New York. Mr. Arthur T. Remick, Architect. *(See Interior View on Facing Page.)*

emanates confident cheer and radiant hospitality. In the Entrance Hall the woodwork best expresses us when it speaks of substance and security without heavy dullness, of family pride without pose, and of the fine traditions of Welcome without the taint of affectation.

The REDWOOD panels (and the exposed beams if you like them) of the Dining-room reflect the spirit of good humor, leisurely comfort, plenitude, bright responsiveness and easy digestion, artistry in practical things and open-handedness of mind, if we may put it that way. And the woodwork of the pantry and the kitchen—well, they must neatly,

Breakfast Room; "Haymount;" all in California Redwood, Exquisitely Enameled in White with "Egg-shell" Finish. No Other Wood is Quite as Perfect a Basis for Enamel.

prudently, precisely and sanitarily announce to the casual glance of the privileged guest the fundamental philosophy and practices of you and yours. Up in the sleeping chambers your "Sequoia Sempervirens" (REDWOOD) trim, whether finished in its natural face and cleanliness, or dressed up in chaste white enamel, (as a base for which a very close-grained, and non-resinous wood like this is vital,) conveys the "feel" of seclusion, security, peacefulness and quiet rest.

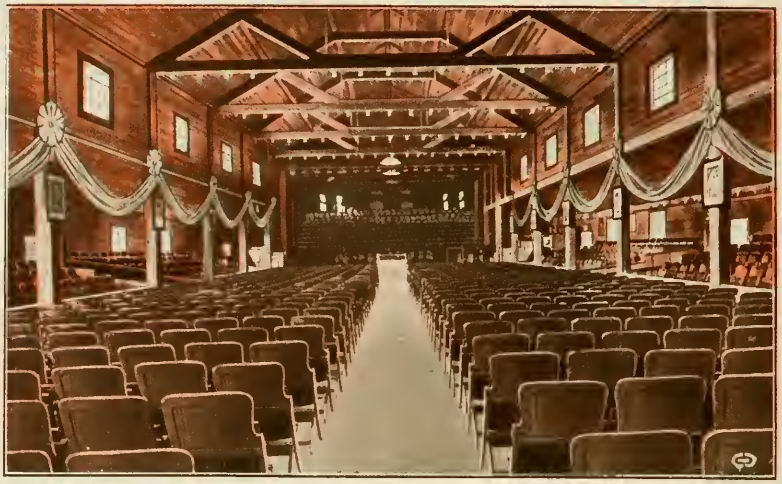
As a writer in the Craftsman Magazine says, the homestead as a whole "is a part of ourselves, an expression of our personal taste and convictions, a place

The Music Room in the Residence of G. O. Knapp, Esqr., Montecito, California. Exceptionally Beautiful Effects in Redwood with Acid Stain. Mr. E. Russel Ray, Architect.

where children may grow and learn and play, where men and women may find work and rest and happiness, and where old age may come with understanding, comfort and peace. This is the ideal toward which America today is looking. "We are regaining architectural sanity, building for utility, comfort and lasting beauty, and leaving behind as useless and encumbering details all those ornamental frills that were once considered so essential to every house. Indoors and out, we are making our dwellings as simple and durable, as hygienic and restful as modern

The Library in the Residence Shown on Opposite Page. California Redwood Trim Throughout. A Notable Example of Reserved Beauty and Artistic Unity of Design and Color.

science, skill and care can make them. And in evolving and perfecting our architectural standards, our houses are becoming not only more comfortable places to live in, but also more satisfactory and substantial investments for the present and succeeding generations. The building of a successful home, however, is no small undertaking. Most people, face to face with this important task, find themselves unprepared. They have a lot of enthusiasm, but no experience. They have an ideal, but lack the knowledge necessary for carrying it out. Unless



"The Music Shed," Norfolk, Connecticut. Mr. E. K. Rossiter, Architect. "A Hospitable Warmth Pervades It." A Successful Use of Redwood in Low-Priced Construction.

they can turn to some authentic source for advice and information, they find their home-building a rather experimental affair."

It is to contribute our share toward the most intelligent mastery of these *problems of selection* that we print this book. We do not wish you to use REDWOOD in any case where some other species of lumber might better serve your purpose, but we shall be gratified (and amply repaid) if you merely *insist* upon REDWOOD in cases wherever it *is* best for you, and, after a study of this book, give your personal taste and judgment free play in cases where there may be a fair choice between REDWOOD and other woods less desirable, and probably more expensive,

The Lobby; Hotel Korbel, Korbel, Humboldt County, California. All the Wood is Redwood. (Its "Slow-burning" Quality is a Rare Virtue.) Messrs. Hill & Johanson, Architects.

yet more familiar to the general public.

Mr. James Collier Marshall, writing in Country Life in America, says: "There is an increasing appreciation of the *natural wood finish*, which, indeed, lends itself delightfully to bungalow use. . . The fireplace and mantel must be taken into consideration when choosing the wood finish, since this is usually the dominant feature of the living-room. A close match in color will be the most satisfactory." And again, "The finish of the woodwork should be in keeping with the structure of the house—that is, neither too rough nor too fine, but of a texture to correspond with the qualities of the exterior."

Living-room; Residence of Mr. Elmer Grey, Architect, Oak Knoll, Pasadena. Artistic and Homelike Effects in Redwood Interior Trim, Including the Carved Mantel.

In the same spirit is the statement in Cram's "Impressions of Japanese Architecture" that "To the Japanese, wood, like anything that possesses beauty, is almost sacred, and he handles it with a fineness of feeling that, at best, *we* reveal only when we are dealing with precious marbles. From all wood that may be seen close at hand, except such as is used as a basis for the rare and precious lacquer, paint, stain, varnish, *anything that may obscure the beauty of texture and grain*, is rigidly kept away."

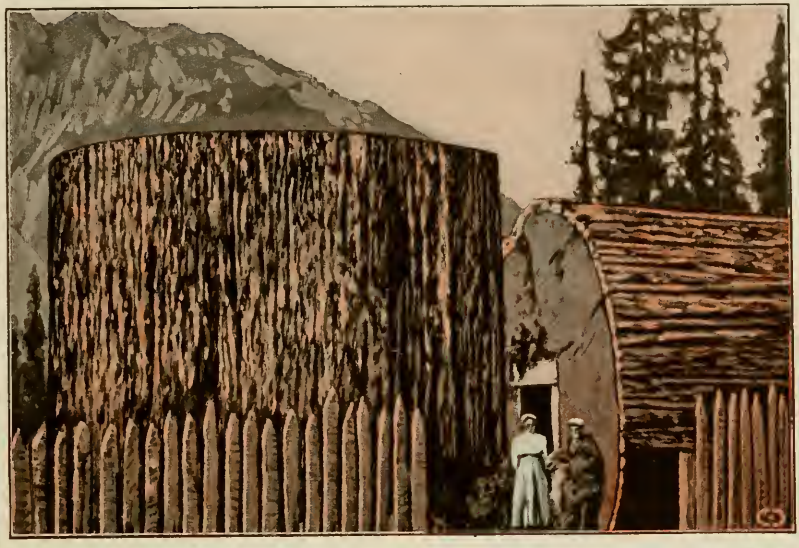
Plates I, II and III in this book are

Baptist Church in Santa Rosa, California. 1873. Sill to Spire including Panels, Pulpit and Seating, of Lumber from a Single Redwood Tree. 78,000 board-feet, and Many Shingles.

excellent examples of the wonderful possibilities of varied beauty which are quickly and economically available to the present-day user of California REDWOOD; Plate V illustrates the same doctrine of rare beauty achieved by simple and entirely natural means, as it requires merely a careful scorching of the surface of REDWOOD with the flame of a gasoline torch (such as is used by plumbers,) the brushing out of the charred wood with stiff bristles, and then washing with alcohol, followed by a light waxing if desired. There is only one other species of wood native to America, on which this

Characteristic "California Bungalow;" All Redwood, Inside and Out; a Type Which Has Become a Distinct School of American Architecture. Redwood Yields Interior Beauty and Warmth, with Exterior Endurance and Fire-resistance.

simple process is entirely successful; its requisites are a lack of resin (the pitchy quality) and the presence of a pleasing, natural figure in the grain. Another point related to plate V is that it simulates perfectly one of the *natural, unstained* effects that is regarded in the Orient as the acme of artistic simplicity and which proves its merits by its faculty of growing in the affection of those who live with it. It is, in truth, *the wood itself*, as the masters of art require, yet as applied to REDWOOD it yields an accentuation of natural beauty, *with nothing added*, which is superior to any comparison. Perhaps one of REDWOOD'S best traits is its "habitual distinctiveness."



A House Hollowed from a Single Redwood Log at Eureko, California. It Takes Hundreds of Years to "Erect" This Type of Residence. Two Rooms, Each 10 feet Square, with Ceilings 14 feet High. "Redwood Interior Trim." (Architect Unknown.)

IMPOSSIBLE TO BE COMMONPLACE, IF YOU USE CALIFORNIA REDWOOD

None know better than the Japanese how not to be commonplace. The avoidance of that particular fault is almost a religion with them. And, from the point of view of the American consumer, nothing is easier than the avoidance of the commonplace. He has but to specify California REDWOOD, whether for cottage or palace, and he is automatically guaranteed against "the taint of the uninteresting usual." There cannot be any "*uninteresting average*" in REDWOOD. It was of REDWOOD that a well-known writer

Another Glimpse of the Sublimities of the Redwood Forest. Observe the Relative Size of the Human Figure Leaning Against the Fifth Tree from the Right in the Photograph. Also the Luxuriant Man's-size Ferns in the Foreground.

said, "Every inch is a study and every foot is a picture." It is about the only wood in the world of which this can be said. There is a great difference not only in the character and texture but also in the superficial appearance of separate pieces of REDWOOD *from the same tree.* Even with the same method of sawing different boards of REDWOOD from the same tree will show not only rare and beautiful variations of grain, but—still more important—there may be variations of hardness or "texture" which require the exercise of thought, knowledge and *somebody's* experience in order to attain the best effects in finishing.

"Sequoia Cottage," Madison, Wisconsin. Summer Residence of F. M. Crowley, Esqr., Messrs. Gordon and Bach, Architects. Redwood Interior in all its Native Beauty; Redwood Exterior, including Shingles, Siding, Porch and Trim.

In the softer pieces the stain, or other preparation, penetrates deeper and more quickly than it does in the harder pieces. For example, Plate No. VII on page 37, shows an unusually hard piece of REDWOOD, of which it might be most difficult to procure large quantities at a given time. We state this to avert disappointment. It is plain that the "slash grain" sawing, such as is shown in Plates V, VI, VII, IX and X, is more likely to repel color infusions than are examples of "edge grain" such as Plates III, IV and VIII. Where the treatment has a chance to work in edgewise between the annular rings it naturally travels more readily

Chambers of the Late Federal Judge DeHaven, United States Government Building, San Francisco. Finished in Superbly Carved Burl and Curly Redwood. (Very Rare.)

than when it slides across the surface of flat layers of the wood. Please read carefully the general guidance to correct finishing which we offer in the Recipe Section.

(Text continues on page 40)

CALIFORNIA
REDWOOD
BEAUTIFUL, ENDURING, FIRE-RESISTANT, SANITARY

CALIFORNIA REDWOOD: NATURAL WOOD, NO FINISH WHATEVER

CALIFORNIA REDWOOD: NATURAL SURFACE, SLIGHTLY WAXED

CALIFORNIA
REDWOOD
BEAUTIFUL, ENDURING, FIRE-RESISTANT, SANITARY

CALIFORNIA REDWOOD: "CURLY" GRAIN, SLIGHTLY WAXED

CALIFORNIA REDWOOD: SIMPLE "WEATHERED" FINISH

CALIFORNIA
REDWOOD
BEAUTIFUL, ENDURING, FIRE-RESISTANT, SANITARY

CALIFORNIA REDWOOD: "JAPANESE BROWN" FINISH

CALIFORNIA
REDWOOD
"NATURE'S LUMBER MASTERPIECE"

CALIFORNIA REDWOOD: WITH "TWILIGHT GREY" FINISH

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REDWOOD
BEAUTIFUL, ENDURING, FIRE-RESISTANT, SANITARY

CALIFORNIA REDWOOD · WITH "COROT" BROWN FINISH

CALIFORNIA REDWOOD "CANYON GREY" STAIN, WAXED

The Music Room of R. M. Adams, Esqr., Los Angeles. All Trim and Timbering are of Redwood, Interestingly and Beautifully Finished. Mr. Arthur S. Heinemann, Architect. This Photograph Indicates Redwood's Wonderful Range of Use. Its Merits as a Structural Wood are Very Well Known.

CALIFORNIA

REDWOOD

"NATURE'S LUMBER MASTERPIECE"

Redwood Interior Trim Installed in 1549 and Still in Daily Use. (Does Redwood last!) Views of Mission Guadalupe, Ciudad Juarez, Mexico. The Old Spanish Monks Recognized Redwood's Beauty and Adaptability.

AN "EASY-WORKING WOOD" MEANS REAL LABOR ECONOMY

One of the most notable virtues of REDWOOD as a standard high-class interior trim wood is the remarkable quality which cabinet-makers call "easy-working" —that is, it is "kind to edged tools" and tractable in the hands of the artist carver; if properly seasoned and worked, the "tongue" of the grain does not tend to rise on a "flat" or "slash" grain board; and these qualities assure not only enduring

The Homelike Charm of Redwood in "Livable" Houses. A Corner in the Tasteful Residence of Mrs. Sanderson, in Berkeley, California. (Messrs. Maybeck and White, Architects, San Francisco). The Panelling, Casings and Furniture (in fact, All the Wood you see except the Floor) are of "Nature's Lumber Masterpiece," whose Warm Tones Enrich the Atmosphere of the Whole House. (And its Easy-working Qualities Especially Endear it to the Amateur Craftsman.) Redwood is Indeed the Ideal Wood for Varied Uses.

and always satisfactory service to the owner, but also in the building period save tremendously on the labor bill. (The wonderful over-mantel in the dining-room at "Darlington," [see page five] carved from a single piece of REDWOOD, superbly emphasizes the desirability of REDWOOD for all elaborate tooling.)

If Nature, when she created REDWOOD, had deliberately set out to most generously take account of our present-day economies and conveniences as well as our artistic appetites, she could hardly

Above we show the Dining-room in the "Home of Redwood" at the Panama-Pacific International Exposition, San Francisco, 1915. Note the Rich Dignity of the Redwood Panelling.

have improved her work as it stands at this moment. In so far as the *de luxe* uses of REDWOOD are concerned, Nature achieved a miracle in making an "all-purpose" wood so richly adaptable to the more refined uses of lumber. She put into every REDWOOD tree a variety of kinds of grain, grade and texture probably not paralleled in any other species, and easily warranting REDWOOD'S title as "The King of Specialty Woods."

In relation to Interior Finish this fact yields a fascinating range of choice which

Living-room in the "Home of Redwood," Looking Toward the Dining-room. Do you Sense the Inviting "Feel" of the Redwood? No Other Wood has Quite this Quality. Mr. Louis Christian Mullgardt, Architect, San Francisco.

is only remotely suggested by the diversity of the color-plates in this book. It is interesting to note that the handsomest and most durable kind of REDWOOD for Interior Finish comes from near the butt of the tree. This is always the hardest section, and, while so very superior for Inside Trim, is not as good for pattern-work; and so it goes, all through the varied catalog of the product of a single REDWOOD tree.

Do not fail to remember that the various treatments suggested in this book are

always much enhanced in beauty and distinction when applied to the *harder* examples of REDWOOD. The selection and discrimination must be left to the intelligent and vigorous judgment of the individual buyer in securing the particular stock which will best meet his needs.

An interesting commentary is the fact that REDWOOD, *the only species of wood in the world which grows only in the United States*, has, hitherto, been much more appreciated abroad than at home. Upward of fifty million board-feet annually are exported to Australia alone (a sparsely settled land), and are there almost entirely applied to fine Interior Finish and Doors. (May we not hope that America itself, the home of the most beautiful, most individual, most romantically historic, most tractable and most universally useful *and economical* wood in the whole catalog of forestry, will soon awaken enthusiastically to this native treasure which it has been neglecting? And is it not singular that while the majesty of the REDWOODS is a familiar thought to almost any American, their *utility* is so little realized by most people? What more interesting than to feel that the beautiful wood which helps to house you was a vigorous sapling at the time of the Crusades —and that it is now *yours*, in the most practical of service?)

A point worth remembering, and which pertains to all species of lumber, is that the harder the wood the greater is the occasional tendency to split (more or less, according to texture). Your insistence upon carefulness in nailing the harder examples of REDWOOD should, therefore, be in proportion to the character of the particular board—which even an amateur judge can intelligently discern. The usual run of REDWOOD is practically "split-proof."

S. S. "Seeandbee," of the Cleveland and Buffalo Transit Company. The Largest and One of the Handsomest Side-wheel Ships in the World. The Staterooms, Partitions, etc., and the Canvas-Covered Decks, are of California Redwood.

WIDE REDWOOD PANELS ARE ALWAYS PROMPTLY AVAILABLE

Another advantage offered by California Redwood, alone among all the woods of the Earth, is the fact that it can be had in such astonishing widths at such very reasonable prices. Reference to the photograph of the dining-room on page thirteen will be most impressive. These edge-grain panels are five feet wide, and keep their position without either shrinking or swelling. (This is the "stay-put" quality which puts Redwood almost in a class by itself among all interior trim woods, either hard or soft.) Mr. Hobart's panels, warm greyish-brown in tone, (acid stain), are

"glued up." This singular freedom from the faults expected in most woods is one of REDWOOD'S distinctions. Another point is that the natural figure of REDWOOD varies so much, and is always so beautiful, that marvelously lovely and distinguished effects may be had with the ordinary run of the grade known as "clear finish" without resort to specially selected stock for even very particular panelling work.

THE USE OF REDWOOD "SHORT LENGTHS" IS HIGHLY INTELLIGENT ECONOMY

A skillful, artistic and most intelligently economical utilization of REDWOOD is illustrated on page fourteen. The owner made wonderful use of "short lengths" of ordinary REDWOOD stock—"ship-lap," 1 inch by 8 inches by 8 feet—obtainable anywhere, any time, and always at materially less cost than "standard" lengths. What is the difference? It is little more than habit and superstition. The wood is the same. Why do people insist on buying 14-foot lengths and then cutting them into two 7-foot pieces for door-casing, for instance? Probably because the habits of the trade are strong, and the purchaser is not familiar with the advantageous facts here submitted. The opportunities to economically utilize "shorts" for interior finish are diverse and frequent—and the savings are very considerable. This is especially true when widths from 3 to 8 inches can be employed; where 10 inches or wider is really necessary you must not expect to secure them so easily in short lengths; the wider stock naturally commands a superior market in greater lengths and is cut as long as possible in all cases. Yet if the conditions of your proposed use admit of

The Dining-room, "Three Rivers Farm," Dover, New Hampshire. Country Estate of E. W. Rollins, Esqr. Finished in California Redwood. Note the Great Width of the Ceiling Boards. Messrs. Chapman and Frazer, Architects, Boston.

"matched up" work, the marvelous product of the "Linderman" machine used by many of the better woodworkers will be available in almost any dimensions desired.

In connection with the subject of short lengths, in general, it should also be remembered that "shorts" thicker than 2 inches are always scarce.

All these facts are worth remembering—and we are being very candid with you, Mr. and Mrs. Reader, because we might reasonably follow the historic practice and

allow you to pay more than you really need to for the material you require. "Short lengths" are cheaper per foot as well as more economical in use. But if we followed the usual course, it would not be in accord with the spirit of this REDWOOD book, nor with our hopes for your permanent confidence and respect. In the same direction, we are glad to state here frankly that the "select" grade of REDWOOD "finish stock" (the principal "defect" in which is healthy "sap-wood" on the edges) can be bought at from $3.00 to $5.00 reduction from the standard prices for "clear" grades, and is just as good for paint and enamel work as the most perfect "clears."

It may be well to say here that the word "defect" in lumber grading-rules signifies the presence of some definite and obvious characteristic and does not at all necessarily imply undesirability. For instance, "clears" must have no knots, while in the next grade (equally valuable for *almost* every use) "tight" knots up to a certain size are not described as a "defect." What is a "defect" in one board may exist in another board which is classed as perfect (in its grade). The word "defect," therefore, in lumber parlance merely aids in arbitrarily classifying a varied output and is not in any way a disparagement if you buy the grade that best serves the special use. There is no object in buying "No. 1," for instance, for purposes which "No. 2" would serve just as well, and would cost you less.

In the upper grades of most lumbers, "sap-wood" is technically a "defect" because of its lesser solidity and greater tendency to early decay than the "heart-wood" of the same tree. In the process of sawing, a board often shows both "heart" and "sap" and this affects both its grade and its price. The sap-wood is the newer growth, next to the bark.

In most white woods the sap-wood shows but little contrast with the heart-wood, and is therefore often tolerated in the higher grades because it is hard to distinguish. But in REDWOOD the color tone of the heart is so much darker than the sap that when you specify "clear" you inevitably get exactly what you wish—neither error nor manipulation being possible. *There is not a blemish in it.* This is important. Perhaps you begin now to realize the spirit in which this book is written, and we hope you will profit by it.

IN LONG, ROUGH USAGE REDWOOD GETS STRONGER INSTEAD OF DECAYING

An interesting testimony to the longevity of REDWOOD under hard conditions is in the following extract from the West Coast Lumberman, published in Seattle, Washington, a locality not specially interested in the welfare of REDWOOD. We offer the publishers our compliments on their candor, and reprint their statements for the benefit of the public:

"AN INTERESTING TIMBER TEST."

" . . . California REDWOOD lumber acquires added strength with age, according to tests which have been made at the University of California. Timbers taken from a house built thirty-seven years ago on the Berkeley campus were tested and found to be actually stronger than the day when the building was erected. There was not the slightest indication of decay in . . the REDWOOD, . . ventilation having been nearly perfect. Air seasoning had taken place under the most favorable circumstances. The only evidence of age was the fact that the wood was slightly darkened. The house from which the lumber was taken was built in 1874, and was wrecked to make way for improvements. . . Mr. Shields, who conducted the tests, found that the 38 year old REDWOOD had a longitudinal crushing strength a fourth greater than REDWOOD which had been air-seasoned for two years."

(Like a good book [may we include this one?], and several other good things in life, REDWOOD improves with age).

Perhaps one of the most notable of the traits which distinguish REDWOOD is its peculiar quality of FIRE RESISTANCE. No other American wood (and perhaps no other anywhere) approaches REDWOOD in this remarkable trait. Of course it will burn—all wood is combustible—but, owing to its singular freedom from resin and pitch, and more particularly to the presence of *a rare and characteristic acid*, REDWOOD ignites reluctantly. So well is this fact established that after the San Francisco earthquake and fire, the Building Committee of the city, appointed by the Mayor to determine the character of buildings and materials to be used in reconstruction, adopted the following resolution: "Resolved, that no permits be given at the present time for the construction of any buildings in San Francisco, but owners of property

will be allowed to proceed and erect upon their premises temporary one-story buildings, constructed of galvanized iron OR REDWOOD without a permit." The Hardwood Record (Chicago) says, "Three woods which have well-established reputations for being hard to set on fire are holly, REDWOOD and European alder. California REDWOOD will scorch and char to a considerable extent before it will burst into flame. Firemen in western towns where REDWOOD is much used . . . know how much easier is the work of controlling a fire where this wood is concerned than where the material is pine . . . REDWOOD instantly absorbs water . . . and a surface that is blazing may be quickly freed of flame." Further testimony on this singular point is found in a letter from Mr. P. H. Shaughnessy, Chief Engineer, San Francisco Fire Department, in which he says: " . . . After an experience of twenty-two years . . . my observation convinces me that under similar conditions of heat exposure REDWOOD ignites much less quickly and burns much more slowly than pine or other kinds of resinous woods . . . In the great San Francisco Fire . . . we succeeded in stopping it in nearly all directions where the unburned buildings were almost entirely of frame construction, and if the exterior finish of these buildings had not been of REDWOOD I am satisfied that the area of the burned district would have been very greatly extended." The New York Record and Guide, of October 14th, 1911, stated editorially that "A good deal of REDWOOD is now being used in neighboring towns for siding frame dwellings . . . REDWOOD has long had the reputation of being ONE OF THE SLOWEST WOODS TO BURN and for that reason ONE OF THE SAFEST MATERIALS for wooden houses . and is SO ABSORBENT THAT IT TAKES IN WATER ALMOST IMMEDIATELY, SO THAT A REDWOOD HOUSE ON FIRE MAY BE SAVED when a pine building in the same situation could not be." "REDWOOD . . is a great fire resister," says a writer in Country Life in America, (New York), for October, 1915. (Fame spreads).

It is likely that this same acid, peculiar to this species, accounts in large part for the defiance of REDWOOD to the elements of time and weather and multitudes of parasites, which, in turn, also explains its wonderful resistance to all forms of decay that afflict most kinds of lumber.

Its "sturdy honesty" is further indicated by a letter from Messrs. Murray M. Harris Company, organ manufacturers, who state that they have found REDWOOD "especially

adapted to our purposes. It is not susceptible to atmospheric changes, there being practically no swelling or shrinking after it is once thoroughly dried, which makes it a very reliable wood . . . It being free from pitch, we are not troubled with sticking valves."

Another interesting fact, not specially related to interior trim, yet of positive value to every prospective home-builder, or home re-vamper, is the extent of the supply of Redwood. This might affect both the ease of securing it and the price to be paid for it. Complete reassurance on this point lies in the fact that conservative estimates, as issued in Government reports, indicate considerably over one hundred years of Redwood at the present rate of cutting, without taking into account either the growth of present standing trees or the prolific propagation natural to this species, nor yet of the sincere and intelligent efforts in the direction of conservation. In a practical sense, the supply of Redwood may be assumed to be perpetual, and its price may, therefore, be expected to always remain at an exceedingly moderate figure, when compared with other woods of far less value and distinction.

Taking the whole subject together, it is an inevitable and conspicuous deduction that when the architect, home-builder, or decorator puts Redwood into a house, he has a most unusual opportunity to distinguish himself in working out color schemes; it is almost as though he were an artist in some other direction, and had a canvas upon which to work. The point is, that there is no limitation upon an artistic impulse in the handling of Redwood. Redwood will take any finish that any other wood will take, and some that no other wood will take. By reason of its porousness it takes stain readily and the stain penetrates so thoroughly, that any damage to the surface does not show as much as might be feared, because the pinkish color of the natural wood does not show through the stain. Another vital point is the practically total absence of resin and pitch.

Redwood is singularly well suited to all kinds of paint and enamel work, and it does not require any more paint, if as much, as do ordinary woods. High class jobs of white enamel on Redwood, with hand-rubbed finish, have lasted as long as twenty years in many recorded cases without repainting. The freedom of Redwood from shrinking and swelling tends to assure against unsightly cracks in enameled work.

In working details of interior finish out of REDWOOD care should be taken to avoid sharp corners as much as possible, as it is comparatively a soft wood. Natural round effects are prettier, they give less opportunity for dust to collect, and there is less chance of their being bruised or dented.

It is the opinion of the publishers of this book that the silver-grey stain is one of the most important bases for artistic variance which has yet been applied to any soft wood. It is original with us and we give it to you freely, and with the statement that varying shades and effects may easily be produced at slight expense by the exercise of a little personal care, skill and artistic judgment. It is a singular fact, as indicated in some of the stain recipes in the following pages, that this basic grey stain finish can be worked into a great many other color effects, because it practically cancels the natural reddish tone of REDWOOD (to which some people demur, although others think that nothing in the whole world of wood is more beautiful).

The same wonderful varieties of tones are attainable with the OIL FINISHES which we have developed for special application to REDWOOD. After exhaustive experiments by some of the most skillful artists in the country, we present these recipes with not only confidence but with genuine pride, to all friends of "Nature's Lumber Masterpiece" who wish to use it in its widest and loveliest adaptabilities.

We commend the generous reader to the following pages of recipes, in the faith that he and she will find, sooner or later, that California REDWOOD has entered their consciousness affectionately and ineradicably, and that hereafter they never will doubt that REDWOOD is the best and most beautiful soft wood interior finish to be had in the world's lumber market. *Try it. You will be glad we told you about it.*

CALIFORNIA
REDWOOD
"NATURE'S
LUMBER
MASTERPIECE."

California Redwood Association
San Francisco

CALIFORNIA
REDWOOD
"NATURE'S
LUMBER
MASTERPIECE."

Directions for Rare finishes on Redwood

GENERAL INSTRUCTIONS:

The most vital single requirement in the artistic finishing of REDWOOD, *(aside from good millwork) is that it must be prepared with patient and affectionate care before the color finish (if any) is applied. The surface of each piece must be scraped and sandpapered with the grain until it is perfectly smooth. Although* REDWOOD *can be made to simulate almost every known hardwood, it is naturally a soft wood, and requires a caressing treatment—whereupon it will do almost anything you ask of it.*

PROBABLY THE MOST ARTISTIC of all finishes that can be applied to REDWOOD *(in the eyes of most people) is that which merely protects and perpetuates its native beauties. The most important parts of the process are patience and "elbow-grease." The most lovely effects hinge on plenty of "arm-work." The simple wax finish is a wonderful success if "well-mixed with patient and repeated rubbing." (Recipe for Plate No. 2.)*

OUR MOST IMPORTANT SINGLE SUGGESTION is that proper preparation of REDWOOD *is vital. This means sincerity of purpose on your part as much as sincerity of advice on ours. Patience and care will pay high dividends.*

UNDOUBTEDLY THE SWEETEST FINISH of REDWOOD *is achieved by preserving instead of trying to alter or enhance its natural beauty. "Its loveliest finish is no finish." Next to this in simplicity is the simple wax finish, and third is the waxed shellac finish, which possibly is more durable than the simple wax finish. To produce the waxed shellac finish a very light coat of pure white shellac should be first applied. The shellac should be thinned with alcohol until it runs freely. This will not materially alter the color of the wood. (All standard "fillers," etc., have a tendency to darken the wood.) After the shellac has set, rub with very fine sandpaper or mineral wool*

and apply two coats of wax as directed in Recipe 2. This will show up particularly well on REDWOOD *burl, curly, bird's-eye, or any fancy grain. Neither of these finishes yields a very high polish, but will give a very artistic gloss which is easily maintained by occasional rubbing with a soft cloth. If time or wear dims it, the original finish is restored by a light coat of wax and another good, honest rubdown.*

REDWOOD "burl," or "curly," will take a "piano polish." Will any other "soft" wood do this? The "hard-grain" parts of REDWOOD, *(perhaps from the same tree as the richest "soft" pieces) will take as high a finish as the rarest hardwoods. (One of the peculiar virtues of* REDWOOD*—worth remembering.)*

A WAX FINISH gives better results and keeps the color of the stain, while the varnish sometimes changes it and drives the stain further into the wood. Again, a wax finish is more popular today and is considerably less expensive to apply.

NAIL HOLES SHOULD NOT BE PUTTIED until after the first wax coat has been applied; otherwise the oil in the putty will sink in and darken the wood around the nails. For the best effects no stain should be applied until after the REDWOOD *has been thoroughly cleaned and prepared, and then, after the stain is dry, it should be followed by two coats of wax, applied as elsewhere directed.*

For a high varnish finish, apply the stain first, and after thorough drying, a thin coat of "drying varnish" and two or three coats of "rubbing varnish." Rub in pumice stone and water, and oil off, or rub in pumice stone and oil and clean up carefully. This will give a beautiful "dull finish." The varnished finish will tend to "bring out" the grain more definitely, and is perhaps more permanent, yet is not usually preferred. For an inexpensive (and easy) "rubbed finish," use stain of the desired tone, one coat of shellac and one coat of "flattine."

A VERY IMPORTANT POINT is that stains must be QUICKLY and lightly applied in order to avert patchy effects where brush-marks overlap; it is also a worth-while fact that any of the dyes or stains ordinarily used on other woods can be successfully used on REDWOOD. REDWOOD *is naturally absorbent, and free from the repellent resin. Any dye that will color cloth in a water solution will stain* REDWOOD, *and any of the reliable stains on the market can be successfully applied to* REDWOOD.

CAUTION: For the desired effects all recipes herein given should be developed to your satisfaction on samples of REDWOOD *BEFORE being applied to the permanent surface. They are in successful use by the best decorators and will give the fullest satisfaction if properly and intelligently followed.*

WE DIRECT YOUR SPECIAL ATTENTION to the recipes for OIL FINISHES on REDWOOD. *(See page 58).* *These were devised by Mr. Louis Christian Mullgardt, an architect of national eminence, and were employed under his personal supervision in the $12,000 bungalow known as "The Home of Redwood," at the Panama-Pacific International Exposition, at San Francisco, 1915. The success and popularity of these new and beautiful OIL finishes led us to include them here for your benefit. First, however, we will identify and give the recipes for the ten 5-color pages in this book:*

ARTISTIC RECIPES (EXCLUSIVELY OURS):

(Please refer to color plates mentioned.)

PLATE NO. 1: (page 31): NATURAL REDWOOD—NO FINISH: A color photograph from the natural wood, entirely without either filler or finish. A "hard" example of semi-curly REDWOOD, unusually light in tone. Different pieces vary in their natural tone. This contributes to their art value.

PLATE NO. 2: (page 32): NATURAL WAX FINISH ON REDWOOD: After the wood is carefully prepared as indicated in "General Instructions," apply two coats of any good wax thinned out in the proportion of 1 pound of wax to 1 gallon of turpentine; allow 24 hours for drying between coats. When last coat is dry, rub carefully with a stiff brush and finish by a patient rubbing with a soft cloth.

PLATE NO. 3: (page 33): NATURAL REDWOOD WITH VARNISH FINISH: See that the surface is smooth and carefully dusted. In putting on the varnish special care must be taken to keep out dust as much as possible until the varnish has thoroughly dried. Apply a coat of varnish, and when entirely dry, sandpaper with No. 00 sandpaper; then apply at least two good coats of "rubbing varnish." Allow 48 hours or more for drying between coats. A slight sandpapering is also required between coats, the last coat to be rubbed with pumice stone and water or pumice stone and oil.

PLATE NO. 4: (page 34): SIMPLE WEATHERED FINISH: Dissolve ¼ ounce picric acid in 1 gallon of hot water or 1 gallon of denatured alcohol. This acts as a bleach to take out the natural pinkish color of the REDWOOD. When dry, finish with two coats of wax, mixed with a little burnt sienna and Van Dyke Brown, as indicated in the Natural Wax finish. (No. 2)

Note—A great variety of other colors can be produced after using the picric acid, by the admixture of other pigments in accordance with the taste of the decorator and as required by the color scheme desired.

PLATE NO. 5: (page 35): JAPANESE BROWN (burnt) FINISH: This is the "flame treatment," illustrated by a rather unusual piece of REDWOOD. Sample shown is an exceptionally "hard" piece, and the result is an unusual contrast of tones between the "hard" and the "soft" wood. (Yet you might find many like it.) The process is simplicity itself. You merely scorch the surface of a piece of "raw" REDWOOD board with a gasoline torch such as plumbers use, then brush out the char with any stiff bristles, and clean with a soft cloth dipped in alcohol. You may then lightly wax the surface if you wish, but this is not strictly necessary. The result is a graphic emphasis of the natural grain, and a novel impression is certain, as you seldom will duplicate effects in apparently similar boards. The plate shows a hard slash-grain piece, but the same treatment may be applied to vertical grain with equally beautiful results.

PLATE NO. 6: (page 36): "TWILIGHT GREY." To get the effect shown in this plate "hard" REDWOOD stock must be used. Apply solution made by dissolving 1 ounce of bichromate of potash in 3 pints of water, then wash with a grey white lead stain; this may be finished with either shellac or varnish. On "soft" REDWOOD stock, (which is oftenest met with), a similar effect is obtained by using the Silver Grey stain (see plate No. 10), then the bichromate of potash solution on top, (but do not use any finish as this will tend to drive the coloring matter too deep into the pores of the soft wood).

PLATE NO. 7: (page 37): "COROT BROWN:" This most nearly suggests the tone of Circassian Walnut. It should be applied only on hard stock. Saturate 1 quart of 26 degree crude ammonia with 4 ounces of tannic acid, shaking the powder into the ammonia, until a complete precipitate is formed in the bottom. Follow one application of this with a wash of bichromate of potash, dissolved 1 ounce in 3 pints of water. Wax as directed in other cases.

PLATE NO. 8: (page 38): "CANYON GREY:" Thoroughly mix 1 gallon of water with 1 ounce of lye (potash), apply one coat of this solution and let it stand for 2 days, until it thoroughly bleaches; then wax as previously described. Many different effects may be produced by using different pigments, dyes or stains after first bleaching the surface of the wood with lye. Individual experiments in such a case may evolve novel and beautiful results not known even to us or the "experts."

PLATE NO. 9: (page 69): "AUTUMN GREEN:" This effect is made by first applying one coat of the Silver Grey Stain, (see Recipe No. 10) and when this is dry, applying one coat of picric acid, mixed ¼ ounce of picric acid to 1 gallon of hot water, or ¼ ounce of picric acid to 1 gallon of denatured alcohol; then wax and finish the same as for Silver Grey.

PLATE NO. 10: (page 70): SILVER GREY: Bring to a boil 4 ounces of verdigris powder with ½ gallon of strong, cheap vinegar, or diluted acetic acid. Bring to a boil 2 ounces of nutgall powder, with ½ gallon of water. Mix the two and add 10 ounces of soapstone powder; keep stirred and apply to the wood with a brush. If not grey enough when dry, apply a second coat. Next brush off all loose powder and apply the following mixture: 4 ounces of pure beeswax to 1 gallon of pure turpentine or benzine. Then putty all nail holes. *Mix the putty three shades darker than the wood color.* Use plaster of paris to stiffen the putty; let the putty dry for 24 hours and then apply a second coat of the wax. When dry, polish with a brush and finish off with a cloth.

CAUTION—The verdigris and nutgall powders are to be cooked in and used from agate or enamel pots, free from tin or iron. Keep your stains in glass jars, as the acid will eat the agate in a short time. The rule as to the waxing and puttying of stain No. 10 will apply to all the other special stains except where otherwise specified.

THE FOLLOWING RECIPES (Exclusively Ours): ARE FOR STAIN FINISHES NOT SHOWN

in color in this book, but which can be relied upon to yield artistic, interesting and satisfactory results if carefully executed:

DARK GREY: Use formula for Silver Grey, but omit the soapstone. The more soapstone, the lighter the grey becomes.

FRENCH WALNUT: Two coats of Silver Grey stain as already shown. When dry, sandpaper smooth with polishing paper; dust off and apply one coat of any good dye (orange color) dissolved ¼ ounce to 1 gallon of water. When dry, rub lightly with polishing paper, then wax and putty.

WALNUT BROWN: Finish the same as the French Walnut, but use a seal brown dye instead of orange color dye.

Note—This Silver Grey Stain may be used as a basis for a great many fine effects, the final color being determined by the color of the dye used.

DARK WALNUT: Dissolve 4 ounces of verdigris powder in ½ gallon of strong vinegar; then add 8 ounces of dry French

zinc; 3 ounces of raw sienna, dry; then 2 ounces of burnt sienna, dry; then 2 ounces of golden ochre, dry; keep well stirred and apply an even coat. When dry, give one coat of any shellac; sandpaper carefully and wax.

American Walnut: One coat of Silver Grey stain. When dry, apply one coat of bichromate of potash solution. (1 ounce of bichromate of potash dissolved in 3 pints of water.) Wax and finish the same as stated in other cases.

Golden Brown: One coat of Silver Grey stain; when dry, one coat of potash stain as above. When dry, one coat of picric acid stain. Wax and finish as in other cases.

Mahogany: (Important: Vertical Grain stock MUST be used.) Mix Bismarck Brown in water and apply; then use one coat of shellac; sandpaper it well; then glaze with spirit stain, using as a pigment Bismarck Brown and spirit black. This will produce a dark Mahogany color. Finish with two coats of any standard brand of varnish, rubbing each coat down with oil and pumice.

Note—Because of its natural reddish tone Redwood approaches much nearer to a true mahogany effect than does any other soft wood; this is particularly true of the curly grain examples.

Light Oak: Dissolve 4 ounces of tannic acid by adding it slowly to 1 quart of 26° ammonia. Give the wood one coat of this after it is thoroughly dry. Sandpaper with No. 00; then one more coat of above solution. When dry, sandpaper and finish with wax as elsewhere described.

THE FOLLOWING RECIPES (Exclusively Ours): ARE FOR OIL FINISHES NOT SHOWN

in color in this book, but which can be relied upon to yield artistic, interesting and wonderfully satisfying results if intelligently and carefully applied. "Patience pays dividends."

IMPORTANT PREPARATIONS AND METHODS: After the wood is thoroughly sanded and cleaned smooth, apply a coat of white shellac; then mix pigment of whatever color is desired with white lead or zinc and boiled oil, thinning the mixture with turpentine if necessary, and applying with a brush. Immediately thereafter, while wet, wipe with a soft rag, cheesecloth or dry brush, leaving a thin film of color and allowing the Redwood *grain to show through uniformly.*

This process may be repeated until the desired tone is obtained uniformly, allowing each coat to dry thoroughly before the next application. After a satisfactory uniform finish color has been established, wax with two coats applied hot and rubbed to surface finish desired.

Any color tone may be produced, the variations simply depending upon the pigment, the mixture and quality of workmanship.

"Natural" Finish: (respectfully suggested for the Reception Hall): Two coats of white shellac, thinned with grain alcohol, applied with a brush and then rubbed with beeswax.

A Suggestion for the Living-room: Two coats of white shellac, thinned with grain alcohol, applied with a brush; then one coat of silver grey OIL pigment applied with a brush and partially rubbed off with a soft rag (cheesecloth) and then rubbed with beeswax.

"California Brown:" (suggested for the Dining-room): Two coats of white shellac, thinned with grain alcohol, applied with a brush; then one coat of walnut brown OIL pigment, applied with a brush and partially rubbed off with cheesecloth and then rubbed with beeswax.

White Enamel: (suggested for the Butler's Pantry and Kitchen): One coat white shellac, thinned with grain alcohol, applied with a brush, two coats of white lead paint and one coat of white enamel. (For the Servant's Quarters many people employ the same treatment suggested for the Butler's Pantry except that for the third coat white paint is used in place of white enamel.)

A Suggestion for a Bedchamber: Two coats white shellac thinned with grain alcohol applied with a brush, two coats of pinkish brown OIL pigment applied with a brush and partially rubbed off with cheesecloth, and then rubbed with beeswax.

For Another Bedchamber: Two coats white shellac thinned with grain alcohol applied with a brush, two coats mauve colored OIL pigment partially rubbed off with cheesecloth and then rubbed with beeswax.

A Suggestion for the Sitting-room: Two coats white shellac thinned with grain alcohol applied with a brush, two coats golden brown OIL pigment applied with a brush and partially rubbed off with cheesecloth and then rubbed with beeswax.

CALIFORNIA · REDWOOD

"NATURE'S LUMBER MASTERPIECE"

Arthur S. Heinemann
Architect
827-831 San Fernando Building
Los Angeles, Cal.
Phones: Main 5544, F-5544

April 21, 1914.

My dear Mr. Browne:

Replying to yours of the 16th inst., relative to my reasons for preferring redwood as an interior finish lumber as compared to other soft woods, I wish to state that my reasons are many and varied, and my preferences are rather hard to analyze beyond stating that the general effect of the interior of a living or dining room finished in redwood produces a most satisfactory and restful effect, and the result of its use is so pleasingly home-like, that I often choose it in preference to the more expensive hard woods.

I find that the great widths in which perfect and unblemished redwood boards can be obtained, renders it particularly attractive for wainscot and frieze.

I like the subdued contrasts in the grain of the finished wood; and from the construction point of view, its freedom from cracks and checks rnders it greatly superior to other soft woods.

I use it extensively for interior finish because both in its natural color and in the various subtle tones and shadings that can be produced by proper staining, I find that it harmonizes with and picks up almost any interior decorating schemes that are in good taste In short, I am a redwood crank.

Yours very truly,

Arthur S. Heinemann

ASH/N

BEAUTIFUL CALIFORNIA REDWOOD FOR FINE INTERIOR TRIM:
"EVERY INCH A STUDY—EVERY FOOT A PICTURE."

CALIFORNIA REDWOOD

"NATURE'S LUMBER MASTERPIECE"

FREDERICK WAINWRIGHT PERKINS
ARCHITECT
INSULLA BUILDING
21 EAST VAN BUREN ST., CHICAGO

TELEPHONE
HARRISON 5755

Chicago.
November 11, 1914.

Crosby-Chicago,
206 South Michigan Avenue,
Chicago,
Illinois.

Dear Sir:

I shall be glad if you can soon let me have the sample panels of California red wood which I asked you for yesterday and which I wish to have treated with a special method of finishing.

I am very much interested in the possibilties of red wood for interior finish and have used it to advantage in several rooms during the past.

It has been particularly satisfactory in the hall of the Michael Cudahy residence, Mackinac Island, a view of which you are publishing. I like it because of its workable qualities, because it will stay where it is put, because it has, in fact, so many of the excellent qualities of white pine with an added individuality in color and figure which suggests its use for paneling, not as a substitute for nor an imitation of other woods, but for its own decorative value.

I do think that it, like many other fine woods, has had too little attention given to the methods of finishing which will bring out its beauties to the greatest extent.

Yours very truly,

FWP*W

Frederick Perkins

BEAUTIFUL CALIFORNIA REDWOOD FOR FINE INTERIOR TRIM:
"EVERY INCH A STUDY—EVERY FOOT A PICTURE."

CALIFORNIA REDWOOD

"NATURE'S LUMBER MASTERPIECE"

GREENE & GREENE
ARCHITECTS
510-521 Bostyn Building
PASADENA, CAL.

CHARLES SUMNER GREENE
HENRY MATHER GREENE

Pasadena, Cal. April 30, 1914.

Redwood is a beautiful wood for interior work and
may be finished in a great variety of ways.

Greene & Greene.

Wells, Polk & Co.
Architects
San Francisco

ADDRESS ALL COMMUNICATIONS TO THE COMPANY

MERCHANTS EXCHANGE BUILDING
SAN FRANCISCO

April 23, 1914

Gentlemen:

In response to your inquiry as to our experience in the use of redwood for interior finish, would advise that we have found it to be admirably adapted to this purpose. In the Pacific Union Club building, of this city, particularly satisfactory results were secured where redwood was used in the special finish of several of the main rooms, the wood lending itself to fine results in staining and finishing.

Very truly yours,

Wells Polk & Co

BEAUTIFUL CALIFORNIA REDWOOD FOR FINE INTERIOR TRIM:
"EVERY INCH A STUDY—EVERY FOOT A PICTURE."

CALIFORNIA · REDWOOD

"NATURE'S · LUMBER · MASTERPIECE"

LEWIS P. HOBART, ARCHITECT
CROCKER BUILDING, SAN FRANCISCO
TELEPHONE 606 KEARNY

GEORGE A. DOS,
AMER. SOC. C.E. AM. SOC. OF CIV. ENG

April 24, 1914.

Gentlemen:

Referring to your inquiry as to what I think of redwood finish, I am pleased to state that I am using redwood for interior finish in a number of fine residences and consider it for all around purposes the best soft wood finish that is available. Not only is it free from pitch, but when properly seasoned it will not shrink or swell, consequently a job of redwood interior finish looks well not only to begin with but after it has been in use for a long time.

The wood is soft and easily worked and takes all kinds of stain readily. The natural color of the redwood is attractive and unusual and a great variety of different effects can be obtained by the use of acids, burning, lye, etc.

I believe it is the most satisfactory material for a first class job of enamel work.

Yours very truly,

Lewis P. Hobart

BEAUTIFUL CALIFORNIA REDWOOD FOR FINE INTERIOR TRIM:
"EVERY INCH A STUDY—EVERY FOOT A PICTURE."

CALIFORNIA · REDWOOD

"NATURE'S LUMBER MASTERPIECE"

35 MONTGOMERY STREET
SAN FRANCISCO, CALIFORNIA

Apr. 8, 1915.

Crosby Advertising Agency,
Pullman Bldg.,
Chicago.

Gentlemen:-

Mr. Junius H. Browne has requested that we write you stating our reasons for using redwood as an interior finish. We have set forth some of our views in the following. There are other reasons, but we hope that the reasons we give will appeal to those who wish to build beautiful interiors.

We have used the wood frequently in the better rooms of small houses, firstly, from a desire to get away from the paint and putty tendency to cover up a multitude of imperfections , at the same time avoiding the cracks in plaster, which must be covered with wall paper and kept in constant repair. Secondly, by using the sanded natural redwood in simple boards and battens, we obtained a rich looking room at a cost nearly the same as that of plaster

We often use the wood in club houses and churches , and it is particularly good for concert halls , because, as the wood dries out and ages, it acts like the shell of a violin. Left in its natural state, the bruises and scratches ultimately take the same color as the wood, and therefore do not show. For the same reason rooms with redwood finish may remain for years without changing, and should any one wish to renew the old surface, he can get a beautiful finish by sand-blasting.

Very truly yours,

Maybeck & White.
per C.

BEAUTIFUL CALIFORNIA REDWOOD FOR FINE INTERIOR TRIM:
"EVERY INCH A STUDY—EVERY FOOT A PICTURE."

CALIFORNIA REDWOOD

"NATURE'S LUMBER MASTERPIECE"

CHAPMAN & FRAZER
ARCHITECTS
HORACE S. FRAZER
No. 112 WATER STREET

BOSTON, April 20th. 1915.

Gentlemen:-

Mr. Rollins has referred your letter of April 8th. to us. We are sending you today a photograph. I have used a great deal of redwood and almost invariably finish it with a coat of oil, touching up any light wood with a little stain, then a coat of orange shellac, sandpapered, and a coat of wax thoroughly rubbed in. I have found that this treatment gives the pleasantest results.

Yours very truly,

Chapman & Frazer,

H S. Frazer.

Louis Christian Mullgardt F. A. I. A.
Architect
Chronicle Building.

Telephone Kearny 5908

San Francisco May 28. 1915.

California Redwood Association
San Francisco, Cal.

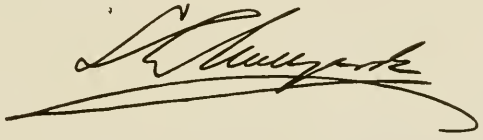
Dear Sirs:

I am pleased to indicate my appreciation for exceptional opportunities which your product affords in the construction of buildings.

Redwood may be advantageously used in every manner in which other finishing woods are customarily used. It is renowned for its durability against the ravages of time. Structural and artistic effects are obtainable, differing from and surpassing in quality many so called hardwoods. It is easy to fabricate and therefore insures economic results.

Very truly yours,

LCM:H.



BEAUTIFUL CALIFORNIA REDWOOD FOR FINE INTERIOR TRIM:
"EVERY INCH A STUDY—EVERY FOOT A PICTURE."

REPRINTED BELOW ARE LITERAL EXCERPTS FROM THE

UNITED STATES GOVERNMENT REPORT

(Department of Agriculture, Forest Service, 1911) on

CALIFORNIA REDWOOD

(*Sequoia Sempervirens*)

PHYSICAL PROPERTIES:

Breaking strength (modulus of rupture). 8,000 pounds per square inch, on pieces 2 by 2 by 30 inches at moisture of 15.7. (*Forest Service.*)

Factor of stiffness (modulus of elasticity). 1,140,000 pounds per square inch, on pieces 2 by 2 by 30 inches at moisture of 15.7. (*Forest Service.*)

Character and qualities. Light, soft, moderately strong, brittle, grain fine, even, straight, sometimes curly; annual rings wide in the young timber, summerwood thin, dark colored, hard, conspicuous; medullary rays numerous, very obscure; color light to dark red, the thin sapwood nearly white; splits and works easily and polishes well; very durable in contact with the soil.

INTERIOR FINISH:

"As in house construction, so in interior finish, REDWOOD meets almost every use and requirement. Floors and ceilings are made of it, and wainscoting, panels, moldings, chair boards, brackets, shelves, railing, stair-work, spindles, balustrades and mantels. Formerly such work was often painted, and the grain of the wood was concealed, but the practice is now less common since the natural beauty of the wood is better appreciated. Its colors are rich and varied, and the finisher who understands the art of bringing out their best qualities can please almost any taste. It is a beautiful wood for carving, and is often so employed. The wood of all REDWOOD trees is not of the same color, nor are different parts of the same tree alike. The soil and situation where the tree grows have much to do with it. Shades range from light cherry to deep mahogany. Where the soil is light, the wood resembles Spanish cedar. Some grains are so straight that boards may be split 2 inches thick, 12 inches wide, and 10 or 12 feet long. (See foot-note.) In other cases the texture is so complicated and involved that all semblance to orderly wood is lost. Such wide extremes in grain and color give the carpenter and finisher their opportunity to make combinations to harmonize with nearly every kind of surroundings. Perfect boards of such width and length may be had that panels, shelves and counter tops of nearly any desired size may be made from a single piece. A panel of that kind has an added value, because the wood warps practically not at all, shrinks little and disfiguration from swelling need not be feared. If it is deemed desirable to darken the natural color of the wood, it can be done with oils. By well-known methods of treatment, imitation of rosewood and mahogany may be produced.

"The making of REDWOOD doors has been an important business. They are handsome, strong, light, and hold their shape well under changes of climate. Swelling and shrinkage, which give much trouble with doors of various other woods, are reduced to a minimum with REDWOOD.

"NOTE: There are buildings in the REDWOOD districts constructed of split boards, and so evenly is the splitting sometimes done that a rather close examination is necessary to discover that it is not the product of a sawmill."

ON PAGE 2 you will find indexed the various points of interest in this book.

CALIFORNIA
REDWOOD
BEAUTIFUL, ENDURING, FIRE-RESISTANT, SANITARY

"Come to the Sunset Tree"

— Mrs. Hemans.

CALIFORNIA REDWOOD: "EVERY INCH A STUDY—EVERY FOOT A PICTURE."

The subjoined letter from an important lumber consumer in Lima, Peru, throws light upon one of the many characteristic virtues restricted to REDWOOD. The immunity of REDWOOD from the ravages of the "polilla," or white ant of the tropics, is a more valuable point than many may think. The white ant has extended his operations as far north as St. Louis, U. S. A., and has cost home-builders thousands of dollars. If they had used REDWOOD they would not even have risked this loss. U. S. Govt. Bulletin 95 says: "One of the chief properties recommending this [SANITARY REDWOOD] timber . . . is its immunity from attack by white ants. The coloring substance in the wood is supposed to be the cause of it, and this timber is often, perhaps always, untouched where other timbers may be devoured."

LIMA LUMBER MILLS LTD.
LIMA - BREMEN
CABLEGRAM TELEGRAPHIC ADDRESS
LIMALUMBER
Telefono { Oficina—37 / Fabrica—359
Casilla No. 754

CODES USED
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A B C 4 EDN
A B C 5 EDN

Lima 26th December 1913.

Messrs: SPARKS & WRIGHT.
City.

Dear Sirs:-

Replying to your favour of this date we have pleasure in stating that we have had a long experience of California Redwood & we have found it a most suitable kind of lumber for all purposes of Carpentry Work. We use it almost exclusively for Doors, Windows &c in our Factory with the best results. It is easy to work & is not attacked by the "polilla" as is the case with white Pine & other soft woods.

Wishing you the compliments of the season,

We are, Yours very truly,

Lima Lumber Mills Ltd.

COPIADO

CALIFORNIA

REDWOOD

"NATURE'S LUMBER MASTER PIECE"

"These Redwood Forests Belong to an Entirely Different Geological Period From the Growth Upon any Other Portion of the Continent. Many of the Large Trees are Upwards of Four Thousand Years Old." (Article by Mr. C. L. Greyson.)

Printed and Assembled by Toby Rubovits, Chicago

CALIFORNIA
REDWOOD
BEAUTIFUL . ENDURING . FIRE-RESISTANT . SANITARY
WE THANK YOU
for your generous attention and trust that your acquaintance with REDWOOD may become more personal, and remain delightful.
CALIFORNIA REDWOOD ASSOCIATION SAN FRANCISCO

California Redwood: Nature's Lumber Masterpiece

PLATE IX

CALIFORNIA

REDWOOD

"NATURE'S LUMBER MASTERPIECE"

"These Redwood Forests Belong to an Entirely Different Geological Period From the Growth Upon any Other Portion of the Continent. Many of the Large Trees are Upwards of Four Thousand Years Old." (Article by Mr. C. L. Greyson.)

CALIFORNIA
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CALIFORNIA REDWOOD WITH AUTUMN GREEN FINISH

CALIFORNIA REDWOOD: WITH "SILVER GREY" FINISH

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